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AMERICAN ART NEWS.

Successor to HYDE'S WEEKLY ART NEWS.

Vol. III. No. 53.

NEW YORK, NOVEMBER 12th, 1904.

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EXHIBITIONS.

American Art Galleries.—John Jay Gilbert collection of antique furniture.

Astor Library Building.—Engravings and etchings.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Paintings by American and European Artists.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early Italian, Spanish, Dutch, Flemish and English paintings.

Fifth Avenue Art Galleries.—James McCormick collection of paintings.

Fifth Avenue Auction Rooms.—Furniture and bric-a-brac.

Fine Arts Building.—Comparative of native and foreign art.

Grolier Club.—Etchings and drypoints by Whistler.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Paintings, water colors and engravings.

Lenox Library Building.—Blum etchings.

Metropolitan Museum of Art.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Oehme Galleries.—Modern paintings.

Pratt Institute (Brooklyn).—Paintings and water colors.

SALES.

American Art Galleries.—John Jay Gilbert collection of antique furniture, November 21st, 22d and 23d, at 2.30 P. M., and November 22d, at 8.15 P. M.

Fifth Avenue Art Galleries.—James McCormick collection of paintings, November 16th and following evenings, at 8.15 o'clock.

Fifth Avenue Auction Rooms.—Furniture and bric-a-brac, November 16th, 17th and 18th, at 2.15 P. M.

Knickerbocker Art Galleries.—Antique and modern furniture, November 16 and balance of the week, at 2.15 P. M.

The annual water color exhibition of the Salmagundi Club will be held in the club gallery in December. Water colors and pastels will be eligible for the exhibition. Alexander C. Morgan has offered a prize of \$150 for the best work shown. Not more than two examples from each exhibitor may be displayed. This will be the first exhibition of the season at the Salmagundi Club. The annual auction sale will be held in January.

Miss Mary Stewart Dunlap has placed on view in her studio in the Hotel Martha Washington, for the inspection of her friends, some of her recent paintings. The showing, though small in numbers, is highly interesting.

Of course the notable local art event of the coming week will be the opening of the "Comparative Exhibition of Native and Foreign Art", under the auspices of the Society of Art Collectors, at the Fine Arts Building, No. 215 West 57th Street. It opens on Tuesday and will continue until December 11th.

In the exhibition, which is held for the benefit of the New York Eye and Ear Infirmary, over two hundred works will be shown. They have been selected by William T. Evans, chairman of the American section and Frederick Bonner, chairman of the foreign section. Among the American artists

and the rest of his work with the needle was presented to the library last summer by the estate through Mrs. Henrietta Haller and Mr. W. J. Baer.

In order to make their fourth annual exhibition as interesting as possible, the Society of Illustrators has decided to show only unpublished drawings. The exhibition will open at the Strollers' Club, No. 67 Madison Avenue on Monday, November 14th. For the best picture shown Robert Collier has offered a prize of \$100, reserving the right to purchase the same at a price not exceeding \$200. The jury hopes to show a collection of



AT THE BLAKESLEE GALLERIES
LADY HARRIET KERR-SEYMOUR
By Sir Thomas Lawrence

represented will be George Inness, Homer Martin, Winslow Homer—by "All's Well" and "The Undertow", among others,—Whistler, by twelve examples; Wyant, by several works; J. H. Twachtman, R. C. Minor and William M. Chase. The foreigners include Sir Thomas Lawrence, Turner, Corot, Daubigny, Jules Dupre, Millet, Diaz, Rousseau, Ribot, Troyon, Monet, Manet, Sisley, Renoir, Mauve, Maris and Blommers, among many others.

The pictures have been loaned, among others, by George A. Hearn, Mrs. Thomas Newcombe, Mrs. John T. Martin, William T. Evans, Sir George Drummond, Catholina Lambert M. C. D. Borden, Sir William Van Horne, H. T. Angus, Mrs. Ichabod T. Willis, William A. Read, Benjamin Altman and the leading dealers.

One of the finest of the late Robert F. Blum's etchings, his own portrait, is in the Avery collection in the Print Department of the New York Public Library,

drawings, notes and sketches which will reveal the more intimate and personal side of the illustrators to the public.

The exhibition will be open from 9 A. M. to 5 P. M. and will continue until November 26th. Preceding the opening of the exhibition a tea and smoker will be held at the Strollers' Club to-day. The jury of selection comprises Jules Guerin, Charles Dana Gibson, W. Glackens, Arthur I. Keller, Orson Lowell, Edward Penfield, W. T. Smedley and A. B. Wenzell.

A collection of considerable interest was recently dispersed in London when the property of the famous old Punch Bowl Club came under the hammer. The objects sold included Rossetti's copper tea urn, some cell doors and the governor's pew from Newgate, a sketch of Robert Burns by Flaxman, and a proof engraving of the relief of Ladysmith by Sir George White. An original sketch by Morland and an autograph letter by Wellington brought \$30.

The first exhibition of the season at the Union League Club opened on Thursday when paintings by modern European masters were shown in the club galleries.

At the McClees Gallery, Chestnut Street, Philadelphia, the Pennsylvania Society of Miniature Painters opened its third annual exhibition on Monday. The display is the largest that the society has yet made, and numbers over one hundred miniatures and "paintings in the little". These come from New York, Baltimore and other cities as well as from Philadelphia. The exhibition will remain open until November 19th.

Of the home miniaturists, Mrs. Emily Drayton Taylor, who is one of the officers and who is chiefly responsible for the formation and success of the society, is to the fore with miniatures of Mmes. George W. Childs Drexel, and Foster Milliken; of Mr. Harold Winpenny, and the two daughters of Dr. John R. Deaver. Miss Archambault, also of Philadelphia, shows a charmingly composed double miniature of her parents, entitled "A Golden Wedding" and portraits of Miss Archambault and Miss Margaret Lyons. Miss Amy Otis contributes portraits, among others, of Mmes. Jane Coffin Perry, Henry T. Wing and Misses Gertrude Ross, Cornelia Nolan and Catherine Everett.

Miss Annie Hill Smith sends one of the most effective exhibits—that of a golden haired girl with green draperies against a dark green background.

Other contributions of note come from Miss Ellen W. Ahrens, Miss Irva Struthers, Miss Lucy May Stanton, Miss Eulabee Dix and Hernman Dirgendesch.

The trustees of Columbia University took action recently upon the plans for the reorganization of the School of Architecture, which have been under consideration for nearly two years. The standard of the school is to be raised and there will also be introduced the atelier system in a modification of the form prevailing at the Ecole des Beaux Arts in Paris.

Much interest is shown in art circles in Paris by the exhibition in the Galerie Moderne of forty-eight oil pictures of the wars of the first Napoleon by the military painter, Jan Chelminski. The artist, who is a brother-in-law of Roland Knoedler, of this city, has reconstituted all the uniforms of the Polish army of the Duchy of Warsaw from 1807 to 1815. In his paintings he shows the death of Poniatowski, a dozen thrilling charges by Polish lancers, a portrait of Dombrowski and Napoleon's Polish guardsmen. The pictures are soon to be published in colors by Plon Nourrit for the French-Polish Letter Press.

A portrait of the late Isaac M. Cutler, of Malden, for the Memorial Library Building at Farmington, Me., has just been completed by A. H. Bicknell. The building in which this picture will hang was a gift to the town from Mr. Cutler and his brother, the late John L. Cutler.

A display of paintings by William M. Paxton has opened the art season in Boston at the St. Botolph Club.

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JAMES CLARENCE HYDE Editor

In connection with the current exhibition at Carnegie Institute the Pittsburgh Index publishes a timely and interesting interview with Childe Hassam, in which he pays a deserved compliment to the director of the Carnegie Institute. Mr. Hassam urges collectors to encourage American art in a practical way by purchasing pictures by American artists. He also sounds a note of warning against the itinerant peddlers of spurious old masters who cart their wares from one American city to another and too often find ready purchasers. Of course, a certain section of the public likes to be fooled. The evolution of the intelligent collector is not infrequently a slow process. A safe rule to follow is to deal with those who have pictures to sell, whether the artists themselves or the dealers, who value their good name. If you cannot recognize a good picture yourself follow Mr. Hassam's advice—and here he quotes Whistler—where he says: "Go and ask some one who does know."

What has become of the project launched last June at the studio of the sculptor, Gutzon Borglum, for a new art organization to embrace the work of all the leading painters and sculptors and to hold an annual Salon in New York?

The ancient ecclesiastical cope, which was stolen from the Cathedral of Ascoli, in Italy, two years ago and later purchased by J. Pierpont Morgan, has been presented by Mr. Morgan to the Italian government. Of course, the cope was purchased by Mr. Morgan in good faith and his action in returning it to the Italian authorities when he learned of the theft naturally followed. In the meantime various municipal and artistic bodies in Italy in view of their utterances appear very foolish. They had much to say about "American millionaires" of an uncomplimentary nature. That an "American millionaire" should also be an American gentleman seems to have quite beyond their comprehension.

The prizes at the annual exhibition of the Carnegie Institute would appear to have been well awarded, and the friends of the artists honored are congratulating them upon their success. The list of awards was given to the Associated Press and to the special correspondents of the larger American newspapers in Pittsburgh, on the even-

ing of Founders' Day. This action all the more contrasts with the failure of the art management at St. Louis to give the awards in the art department of the Exposition there to the newspapers of the country.

Comparative art exhibitions are always interesting and instructive, and that which is to open at the Fine Arts Galleries in this city this month, and which is to be held for the benefit of the Eye and Ear Infirmary, promises to be the best of its kind ever given in New York. If the plans of its promoters can be carried out and the pictures so selected are truly representative of the best modern foreign and American painters, the result should be an artistic and educational treat.

AMONG THE ARTISTS.

Henry W. Ranger, who has been spending the summer and autumn at Lyme, Conn., has recently returned to New York, and is now working in his studio on Sixty-seventh street for the season. Mr. Ranger will be represented at the comparative exhibition of one hundred American paintings to be held at the Fine Arts building next week.

Louis Paul Dessar is at his farm, Grassy Hill, near Lyme, Conn., where he has been engaged upon several landscapes of that region. Mr. Dessar will return to his studio in New York in a few weeks. His "Moonrise" is now on view at the Carnegie International Exhibition of pictures at Pittsburgh, Pa.

H. Stanley Todd, the portrait painter, has returned, with Mrs. Todd, from St. Louis, where they viewed the art exhibits at the World's Fair. Mr. Todd is now located for the season in his New York studio in the Bryant Park building.

A moonlight by Bogert was sold last week to a local collector by William Clausen, of 381 Fifth Avenue. Mr. Bogert is at present engaged upon several landscapes in his Long Island studio at East Hampton.

Wilhelm Funk returned last week from Europe, where he had a successful season. His exhibition of some recent portraits and landscapes painted in Brittany last year, held in London in July, brought him many flattering press notices and was largely attended.

Richard Hall, the portrait painter, will not return this season. He has been painting several important portraits in Scotland, and is now in Paris.

The awarding by the superior jury at the St. Louis Exposition of a special medal of honor to Albert Wolf, the veteran wood engraver, was a deserved and unusual compliment. Mr. Wolf was a member of the International Arts Jury at the Exposition and his exhibits were therefore out of competition. The Superior Jury, however, decided to honor the artist and singled him out from all the exhibiting jurors for a special medal.

A distinguished French portrait painter, whose work is little known here, Jean Patricot, is coming to New York this season on the invitation of Fishel, Adler and Schwartz. Patricot's work has attracted deserved attention in Paris during the past few years. His portrait of M. Drouet in the annual display of the Society of French Artists in Paris last Spring, won him favorable comments from the French critics. It was said to

have strength and correctness of drawing, truth and character, fine tonality and much spirit. The artist is only forty years old and won reputation as an engraver before he began to paint. The Paris Figaro declares that in black and white he was able to express in his engravings all the richness of painting, the softness of fresco, the polish, a little hard, of the Italian primitives, and the unctuous color of Gainsborough and Romney. The Figaro adds that Patricot belongs to the family of Franz Hals, and has a suggestion of Bonnat in his canvases. His portrait of Mme. Loubet, wife of the French President, had great success at the last Salon.

H. Jones Thāddeus, the portrait painter, of London, has returned to America and will occupy Chartran's former studio in West Thirty-third street. A portrait of note by Thāddeus last season was his excellent likeness of Mrs. Philip Lydig, which was shown at Messrs. M. Knoedler & Co.'s.

Alton Wiles, an English miniature portrait painter, who has been at Narragansett Pier during the summer and autumn, has returned to New York. Aside from his art as a miniaturist Mr. Wiles has been very successful as a water colorist. He has brought to New York a collection of fifty studies along the Rhode Island coast, which may be shown in a local gallery this season. Mr. Wiles has just completed a miniature likeness of Mrs. Clare Kummer, of Plainfield, N. J.

Charles W. Hawthorne, the landscape painter, has opened a studio in McDougall Alley near the Washington Square section of New York. Mr. Hawthorne is engaged upon several new landscapes which may be shown later in the year.

What has become of the Society of American Portrait Painters, organized last year, and which, it was announced, would hold its first annual exhibition last Spring?

The Society of American Landscapists omitted last season its annual exhibition. It would be a matter of regret should this organization suspend operations another year.

Artists' sales have a special and personal interest and the coming one, to be held in New York early in December of representative works from the easels of Edward Gay, William A. Coffin, Carlton Chapman and Carle Blenner will be one of the most interesting of its kind held here for many a day. The collection will be varied in character. Gay and Coffin represent the older and younger American landscapists, Chapman, the younger marine painters, and Blenner, the young American portraitists. Each man has a large personal following and clientele, and the exhibition will undoubtedly attract artists, art lovers and collectors.

J. Frank Currier, the artist, recently returned from abroad and will shortly exhibit at one of the Fifth Avenue galleries some of his water colors and pastels.

A. Blackburne, of London, an expert in lace and the agent of the British Government, as well as a juror at the St. Louis Exposition, will deliver an address on "The History of Lace and Its Uses" at the American Art Galleries next Thursday afternoon at four o'clock. The lecture will be illustrated with lantern slides. No tickets are sold for the lecture, to which admission is had by invitation only.

THE BOSCOREALE FRESCOS.

A short time ago the much discussed Boscoreale frescoes were placed on exhibition at the Metropolitan Museum of Art. It was fully a year ago that the Metropolitan Museum became possessed, through the funds placed at its disposal by the Rogers' bequest, of these frescoes of a Pompeian villa. They are in a remarkably good state of preservation. Much correspondence passed back and forth across the Atlantic, before the frescoes actually came into the hands of the American owners, for the round sum of \$67,857.84, conditionally, that they should arrive in New York in good condition.

Those who have visited the room set apart for these frescoes at the Metropolitan Museum, will perhaps remember the map showing the location of the villa, where the village of Boscoreale now stands. There was no settlement of that name in the old days; it was simply a villa in the country, near Pompeii. It lay due north of Pompeii, and, therefore, near Vesuvius, not as has been erroneously stated, on the opposite slope of the volcano, and out of the greatest flow of lava. On the contrary, it was quite in the direction of the stream of destruction which swept down upon the nearby city. In the northwest corner of the group of buildings belonging to the villa stood a farmhouse. This was the first discovery, and from this building were removed a large collection of furniture, sold to the Berlin Museum, the exquisite collection of gold and silver vases, sold in Paris to the Baron Edouard de Rothschild, and presented by him, with the exception of a few pieces reserved for his private collection, to the Louvre. Further excavations disclosed the villa itself, and the owner having found such treasures in what was proved to be a simple farmhouse, expected to find far greater treasures in the villa itself, but except for the wall frescoes, he found absolutely nothing, for a reason which has since been discovered. The villa was in all probability built for P. Fannius Sinistor, or Synistor, whose name was engraved on a measure of capacity found within the enclosure, while on a table of stone, hidden by plaster, was the inscription: MARIO STRUCTOR, evidently the name of the architect, since it was accompanied by a trowel, the sign of his profession. The excavations were made in 1901.

Synistor was at first thought to have been the owner of the villa when it was buried beneath the lava of the great eruption of 79, but in the ancient archives of Naples has been found a record of the sale at auction for debt of this very villa, by Synistor to Lucius Herennius Florus, on May 9, in the year 12 A. D. Florus or his descendants owned the villa in the fatal year 79, and at that time it was evidently undergoing repairs, hence the removal of all the portable treasures it contained to the farmhouse, and the disappointment of its modern, fortune seeking owner. Of the wall paintings now to be seen, some date from the earlier period of its first owner, some were added in the early years of the first century. As works of art they are not remarkable, but the colors are as well preserved as any frescoes of that period. One of the largest separate panels represents a woman holding a zithara, while another woman peers over the back of her chair. From the fact that this panel adorned the wall of the Grand Triclinium, or banquet hall, these figures are supposed to represent the wife and daughter of the owner of the villa.

HERE AND THERE.

Much interest is felt in the forthcoming exhibition and sale at the American Art Galleries, Madison Square, South, of the antique furniture, historical blue china and prints collected by John Jay Gilbert of Baltimore. It is particularly rich in examples of Colonial, Chippendale and Sheraton pieces, not a few associated with famous early Americans. One of the more important pieces is the Ditchley Sheraton sideboard, which comes from the

Herr Reichel, an artist, while rummaging through a curiosity shop in Vienna recently, came across a genuine Albrecht Durer, a representation of the Madonna, which he bought for four hundred kronen. He was subsequently offered ten thousand kronen for his find.

While the rooms given over to engravings and water colors at Messrs. M. Knoedler and Co.'s, No. 355 Fifth Avenue, will attract art lovers it is in the newly decorated gallery on the up-



THE DITCHLEY SIDBOARD
In the John J. Gilbert Sale

Colonial homestead of the Ball family in Virginia—Ditchley it was called. Other items include six Chippendale chairs once the property of Lord Fairfax, of Millport, Va.; two mahogany sideboards, said to have belonged to Thomas Jefferson; a Hepplewhite arm chair, formerly the property of Chief Justice Taney, of Maryland; a Colonial sofa, once owned by Chancellor Bland, of Maryland, and a rosewood screen from the Duke of Cambridge collection. Among the china is a "Cincinnati plate," an original piece from the service presented to Washington by the French officers at the time of his election as the first President of the Order of Cincinnati.

The exhibition of this collection will open at the American Art Galleries on Wednesday and the sale will be conducted by Mr. Kirby on the afternoons of November 21st, 22d and 23d, and the evening of November 22d.

Lovers of old masters will find much to interest them in the Ehrich Galleries, No. 8 West 33d Street. Louis R. Ehrich has long been known as a trained connoisseur of antique paintings. After taking his degree at Yale, he spent some time in the departments of philosophy and art at the University of Berlin and at that period became interested in the study of the old masters. He spent a few years of business life in New York, and subsequently devoted seven years to the examination of antique paintings in the galleries of Europe. Since that time, although he has won reputation in certain fields of economic science as the author of "The Question of Silver," he has steadily maintained his interest in the old schools of art. The Ehrich Galleries are limited to the old masters. The special paintings on view at the present time are a large landscape by Wou-vernann; the portrait of the Marquise du Chatelet, by Nattier, a vigorous marine by Beerstraten, a "Holy Family," by Luine; two attractive portraits by Pourbus; the "Tower of London," by J. M. W. Turner (engraved in 1831) and portraits by Sir Henry Raeburn.

per floor that interest will centre. The paintings are displayed to advantage and include some notable works. Corot, Jules Dupre and Diaz are well represented. Bougereau is seen in the portrait of a mother and child. Jules Breton's "The Harvesters" is effective. A landscape by Cazin adorns the south wall and nearby is an excellent Schreyer.

Other artists represented in this display are Van Marcke, by "Cattle at the Pool," Lhermitte, Ziem, Bail, Vibert, Harpignies, Daubigny, Knaus, Jacque and Swan.

Some recent additions at the Durand-Ruel Galleries, No. 5 West 36th Street, include an early Huguet, "The Sphinx," painted in 1880. Other works include a spirited hunting scene by J. L. Brown and a Zandomenghi, "On the Boulevard."

Messrs. Durand-Ruel are expecting from abroad this week the three Monets painted in London during the past year. The scenes are all chosen on foggy days along the Thames, one near Waterloo Bridge and the others near the Houses of Parliament.

Several works of much interest have been added to the collection at the Kraushaar Galleries, No. 260 Fifth Avenue, since the opening of the season. Among the more important works shown are an excellent Fantin-Latour, an early Israels, a Joseph Bail of merit, as well as a strong Poggenbeck and an example of A. Le Sidaner, very much in the manner of Thaulow. Several water colors of the Dutch school have recently been received by Mr. Kraushaar and will be exhibited next week.

In the gallery of Julius Oehme, No. 384 Fifth Avenue, the works of American artists and foreigners are shown. There is on view a characteristic example of H. Siadons Mowbray, which is well worth seeing. Albert Lynch is represented by the head of a young girl. Pissarro is seen in "Apple Blossoms," and Thaulow in "The Old Mill,"

in the front gallery, together with works by Jozef Brnat, Aston Knight and von Cederstrom.

No trace has been found up to date of the thieves who stole the miniature of Baron Thomas Dimsdale from the National Portrait Gallery in London a short time ago. The miniature was painted by Andrew Plimmer in 1790 and was of great value.

At the Blakeslee Galleries in the Knickerbocker Trust Company building, at Fifth Avenue and 34th Street, there is now, among other interesting canvases, recently imported, a full length standing portrait by Sir Thomas Lawrence of George IV. This picture is characteristic and impressive, and is shown to advantage in the large entrance hall of the galleries. Other works shown include an early painting by Romney of "Romeo and Juliet," two full length standing figures, said to be portraits of Garrick and Fanny Kemble, an interesting canvas; a bust portrait of the Duke of Cumberland from the Duke of Cambridge sale; a fancy portrait by James Inskip, and a half length representative work by Ribera, said to be a head of St. Peter.

Louis Ralston has opened a new art gallery at No. 365 Fifth Avenue, and has arranged to show there a carefully selected list of imported foreign pictures. The walls are covered with a dull red material, and the galleries are artistic and attractive in appearance. Among the pictures now shown there are good examples of P. J. Clays, a Dupre from the Alexandre Dumas collection, and an important Ziem.

The sale of the pictures owned by the estate of the late George A. Blanchard, and by E. LeRoy Stewart, of this city, will take place in the large ballroom of the Waldorf-Astoria on the evenings of December 2 and 3. The collection will be on view at the Fifth Avenue Art Galleries for a few days preceding the sale.

David Bendann, the Baltimore art dealer, has opened a branch at No. 365 Fifth Avenue. A creditable display of paintings, water colors, etchings and engravings is shown. The new galleries are tastefully appointed and will well merit the visit of lovers of art.

For some reason the recent Bourgeoise sale in Cologne did not come up to the financial expectations. According to the cabled reports a Bellini fetched \$200. and a Botticelli, \$1,750., while a Renaissance clock, costing Bourgeoise \$10,000., sold for \$600. The tapestries and antique furniture brought relatively better figures.

Seymour M. Stone shows two portraits at the galleries of Fishel, Adler and Schwartz. One is of two young women seated, the elder in a chair and the younger on the arm of the chair. The composition is excellent, as is also the expression. The other portrait is a three-quarter length, standing one, of an art dealer who is a lover of music, and who is painted with his violin. The pose and expression are good, the color is sober and rich and the canvas has much dignity.

Edward Brandus, who has been abroad since his accident last Spring, is expected to arrive to-day. He will continue the exhibition of American and foreign pictures at his gallery, No. 391 Fifth Avenue.

RECENT PUBLICATIONS.

A timely and valuable work just published by Methuen & Co., in London, and G. P. Putnam's Sons, in New York, is "Porcelain," by Edward Dillon. While it is of especial merit as a book of reference it is not too technical to be appreciated by the amateur. The subject, a large one, is thoroughly covered and in the pages dealing with Chinese porcelains is especially complete.

Messrs. Holt & Co. have just brought out a delightful book for children, entitled "Dandelion Cottage." It is written by Carroll Watson Rankin, with attractive illustrations by Florence Scovel Shinn and Elizabeth Finney.

TADA STYKA.

It is something of an achievement for a boy of fourteen to have a favorable reputation abroad as a portrait painter and to have had the distinction of having exhibited at the Salon when he was only thirteen years old. Such a lad is Tada Styka, just turned fourteen, the son of Jan Styka, the Polish artist and illustrator of "Quo Vadis." Young Styka, according to a writer in the Chicago Evening Post, is to visit the United States this season.



TADA STYKA
A Boy of Fourteen who has Achieved Fame
as a Portrait Painter

By one who knows him, this unusual boy is described as being in appearance not unlike his close friend, Kubelik. He is tall, slender and of rather serious mein. His father and Nature have been his only instructors. Almost since he could wield a brush or a pencil he has devoted himself to the profession in which it seems likely that he will achieve fame. From the purely commercial standpoint he has not done badly, for a boy in his teens—since May he is credited with having earned over \$2,000 with his brush—and in the present autumn Salon in Paris two of his portraits are shown. In addition to portrait painting he has displayed no little ability as a sculptor. The future of this talented boy will be watched with interest.

THE PITTSBURGH SHOW.

From all accounts the current exhibition at Carnegie Institute is quite in keeping with the high standard set by its predecessors. Both the American and foreign sections are well represented. The prizes awarded were as follows: first prize, \$1,500: "Across the River," by W. E. Schofield; second prize, \$1,000: "A Rehearsal in the Studio," Edmund C. Tarbell; third prize, \$500: "White and Gold," Howard Gardner Cushing; honorable mention: "School's Out," by H. M. Wolcott, and "In an Old Gown," by Martha S. Baker. The prize pictures become the property of the Carnegie Institute.

There is so much of merit in the show that it is difficult to more than call attention to some of the conspicuous works. Frank Benson is seen to advantage in his "Portrait of Two Boys." Childe Hassam has been highly praised for "June Morning," showing a young woman at the dressing table. Two panels by Aman Jean attract attention. Raffaelli exhibits a landscape. Cecilia Beaux contributes a charming portrait. "Benedicite" by Bail has been highly praised. William M. Chase shows a double portrait, "John and William Beatty," the sons of the director of Carnegie Institute.

Among the other artists represented are Mesdag, Louisa Cox, Ben Foster, John W. Alexander and Winslow Homer.

Paintings by ancient and modern masters belonging to the estate of the late James McCormick, who was a member of the New York Stock Exchange, will be sold next week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue. In the catalogue, now in course of preparation, are many well known names. Examples of the Barbizon school predominate.

The collection will be placed on view at the galleries on Monday and Mr. Silo will sell the paintings on the evenings of Nov. 16, 17, 18 and 19, commencing each evening at 8.15 o'clock.

There will be placed on exhibition today at the Fifth Avenue Auction Rooms, No. 238 Fifth Avenue, an interesting collection of antique furniture. The exhibition continues on Monday and Tuesday and Mr. Norman will conduct the sale on Wednesday, Thursday and Friday, beginning each day at 2 P. M.

The collection comprises some good specimens of Colonial; Chippendale, Sheraton and Hoppelwhite furniture, including sideboards, dining tables and chairs in great variety. There are several old fashioned high post bedsteads, card tables, hall clocks, lowboys, highboys, claw and ball foot chairs and piecrust tables in their original condition as well as historical china, rare porcelains, brass andirons and fenders.

At the Knickerbocker Art Galleries, No. 7 West 29th Street, Charles E. Smith will conduct a sale of Colonial furniture and historical china next week. The collection is large and varied. Among the items are old mahogany sideboards, tables, chairs, highboys and sofas. One or two old fashioned hall clocks as well as a four-post bed will be offered.

The exhibition will open on Monday and the sale will begin on Wednesday afternoon at 2.15 o'clock. It continues throughout the week.

A legacy of \$12,500 having been left by the late M. Potron for the erection of a statue of Bernardin de Saint-Pierre, author of "Paul and Virginia," a monument, the work of the sculptor Holweck,

is shortly to be unveiled in the Jardin des Plantes, in Paris. The statue will have a bas relief representing Paul and Virginia as children.

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